

ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.





# ALBUM SUD-AMERICANO

COLECCION DE BAILES Y CANTOS POPULARES

CORREJIDOS Y ARREGLADOS

PARA PIANO

POR

CLAUDIO REBAGLIATI

Op. 16

N. 1.	" <i>Calla, no lo digas</i> „ . . . . .	<b>Zamacueca</b>
» 2.	" <i>Que si, que no, ya viene</i> „ . . . . .	<b>idem</b>
» 3.	" <i>Dices que por ti me muero?</i> „ . . . . .	<b>idem</b>
» 4.	" <i>Otro Cachete</i> „ . . . . .	<b>idem</b>
» 5.	" <i>El Toro Guapo</i> „ . . . . .	<b>idem</b>
» 6.	" <i>Alza, que te han visto</i> „ . . . . .	<b>idem</b>
» 7.	" <i>Compadrito Gallinazo</i> „ . . . . .	<b>idem</b>
» 8.	" <i>De cinco tres</i> „ . . . . .	<b>idem</b>
» 9.	" <i>Si, però no quiere yo</i> „ . . . . .	<b>idem</b>
» 10.	" <i>La popular</i> „ . . . . .	<b>idem</b>
» 11.	" <i>Zambita llore</i> „ . . . . .	<b>idem</b>
» 12.	" <i>A la zamba, a la zamba</i> „ . . . . .	<b>idem</b>
» 13.	" <i>La Condicion</i> „ . . . . .	<b>idem</b>
» 14.	" <i>Los imposibles</i> „ . . . . .	<b>Jaravy</b>
» 15.	" <i>El Pajarillo</i> „ . . . . .	<b>idem</b>
» 16.	" <i>Que fatal es mi destino!</i> „ . . . . .	<b>idem</b>
» 17.	" <i>La Palomita</i> „ . . . . .	<b>idem</b>
» 18.	" <i>Al Cielo pido la muerte</i> „ . . . . .	<b>idem</b>
» 19.	<i>Cáthua</i> . . . . .	<b>Baile</b>
» 20.	<i>Tonada Chilena</i> . . . . .	
» 21.	<i>Tonada Chilena</i> . . . . .	
» 22.	<i>El amor en cuarto</i> . . . . .	<b>Baile Arequipeno.</b>

Esta coleccion consta de aires populares ineditos y anonimos, conocidos en Sud America solo por tradicion y por lo mismo ejecutados de diversos modos y siempre incorrectamente

Mi intencion ha sido sugetarlos a las reglas del Arte cuidando al mismo tiempo de no hacerles perder en nada el colorido que les es peculiar, y que el ritmo del acompañamiento imite el de la guitarra, arpa y cajon, instrumentos con los cuales se acompañan siempre.

Su publicacion de puro interes americano está dirigida a conservar en forma correcta, temas que el tiempo haria olvidar seguramente para siempre.

C. REBAGLIATI



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

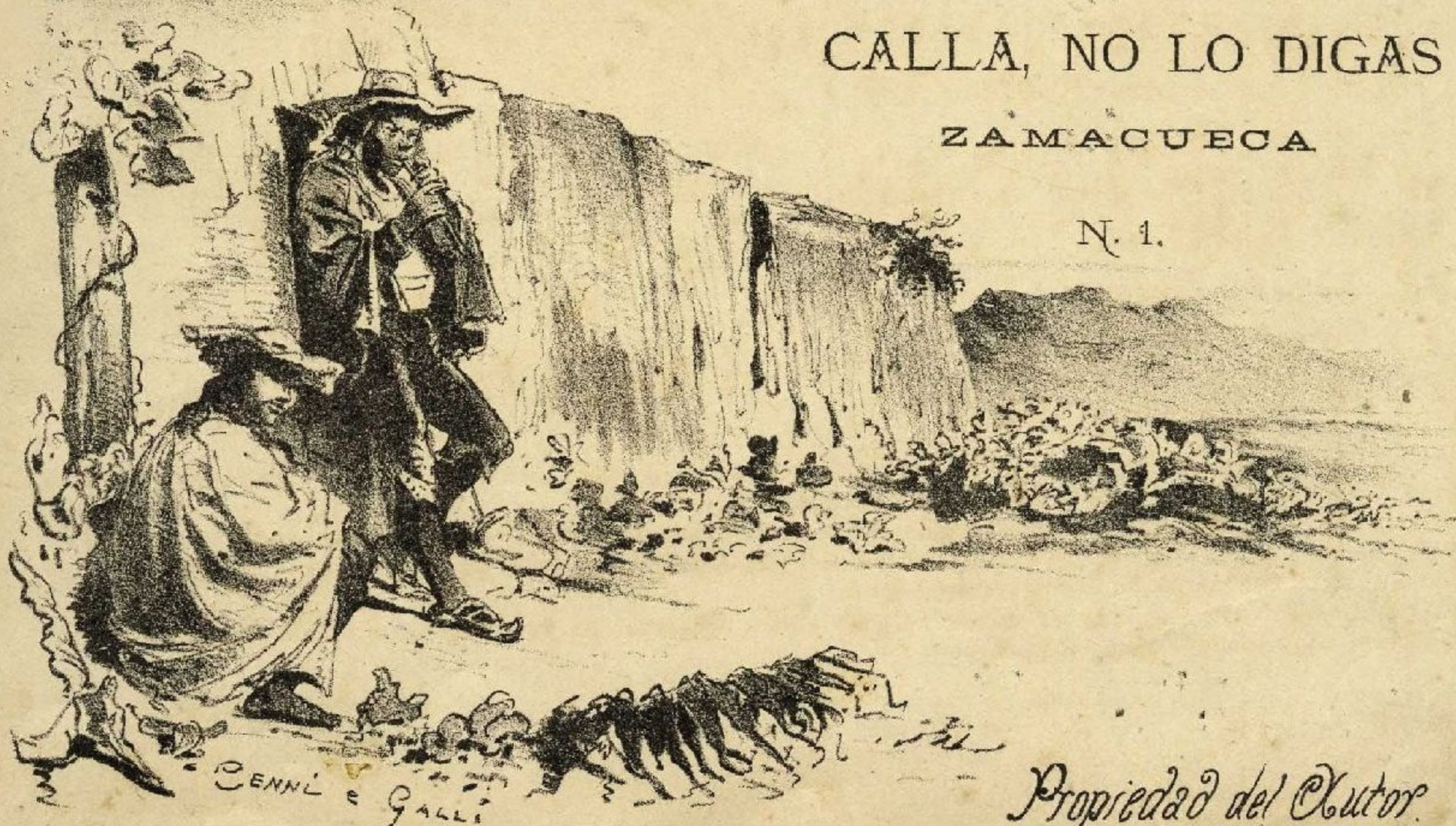
por  
CLAUDIO REAGLIATI  
Op. 16.



CALLA, NO LO DIGAS

ZAMACUECA

N. 1.



Propiedad del Autor.



# CALLA, NO LO DIGAS

## ZAMACUECA

№. 1.

C. REBAGLIATI

(♩ = 104)  
Allegretto.

The piano introduction consists of two systems of music. The first system is marked *mf* and features a melody in the right hand with eighth-note triplets and a bass line with chords and eighth notes. The second system is marked *cres.* and continues the melodic and harmonic patterns, ending with a crescendo leading into the vocal entry.

### CANTO

The vocal and piano accompaniment section is divided into two systems. The first system begins with a vocal entry marked *f* and includes piano accompaniment with chords and eighth notes. The second system continues the vocal melody and piano accompaniment, featuring dynamic markings *p* and *f*, and ending with a first and second ending bracket.



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REBAGLIATI  
Op. 16.



QUE SI, QUE NO, YA VIENE

ZAMACUECA

N. 2.



CENNI & GALLI

Propiedad del Autor.



# QUE SI, QUE NO, YA VIENE

## ZAMACUECA

№. 2.

C. REBAGLIATI

(♩. = 72)

Allegretto

The musical score is written for piano and voice. It consists of four systems of music. The first system is marked 'p' (piano). The second system is marked 'f' (forte). The third system is marked 'p' (piano). The fourth system is marked 'f' (forte) and includes a vocal part labeled 'CANTO'. The tempo is 'Allegretto' and the time signature is 6/8. The key signature has two sharps (F# and C#).







ALBUM SUD AMERICANO  
Correjos y arreglados para <sup>COLECCION</sup> Bailes y Cantos <sup>de</sup> Populares

por  
CLAUDIO REAGLIATI  
Op. 16.



DICES QUE POR TI ME MUERO?

ZAMACUECA

N. 3.



CENNI & GALLI

Propiedad del Autor



# DICES QUE POR TI ME MUERO?

## ZAMACUECA

Op. 3.

C. REBAGLIATI.

Allegretto.

The musical score is written for piano and voice. It consists of four systems of music. The first system is the piano introduction, marked 'Allegretto.' and 'p'. The second system continues the piano accompaniment, marked 'f'. The third system is the vocal entry, marked 'CANTO' and 'mf'. The fourth system continues the vocal line and piano accompaniment. The score is in 6/8 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The piano part is in the left hand, and the vocal line is in the right hand. The dynamics range from piano (p) to fortissimo (f).



This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings. The first system begins with a piano (*p*) marking. The second system continues the piece. The third system features a crescendo (*cres.*) marking. The fourth system includes a piano (*p*) marking. The fifth system features a forte (*f*) marking. The sixth system concludes the piece with a final chord and a double bar line. The page is numbered 3 in the top right corner.



ALBUM SUD AMERICANO  
Correjos y arreglados para <sup>COLECCION</sup> Bailes y Cantos Populares

por  
CLAUDIO REAGLIATI  
Op. 16.



OTRO CACHETE

ZAMACUECA

N. 4.



CENNI & GALLI

Propiedad del Autor



# OTRO CACHETE ZAMACUECA

No. 4.

C. REBAGLIATI

(♩ = 72)

*Allegretto*

*p* *pp* *pp* *m*



The musical score consists of six systems, each with a grand staff (treble and bass clef) and a vocal line. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "CANTO" is written above the vocal line in the second system. The first system has a piano (p) marking in the bass staff. The second system has a forte (f) marking in the bass staff. The third system has a piano (p) marking in the bass staff. The fourth system has a piano (p) marking in the bass staff. The fifth system has a piano (p) marking in the bass staff. The sixth system has a piano (p) marking in the bass staff and a first ending (1<sup>a</sup>) and second ending (2<sup>a</sup>) marked in the vocal line. The page number "E. S. 128" is at the bottom.

CANTO

*p*

*f*

*p*

*p*

*p*

1<sup>a</sup>

2<sup>a</sup>

m



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correídos y arreglados para PIANO

por  
CLAUDIO REBAGLIATI  
Op. 16.



EL TORO GUAPO

ZAMACUECA

N. 5.



Propiedad del Autor



# EL TORO GUAPO

## ZAMACUECA

№. 5.

C. REBAGLIATI

(♩ = 72)

Allegretto.

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegretto' and a metronome indication of 72 quarter notes per minute. The key signature has two flats (B-flat major or D-flat minor). The time signature is 6/8. The piano part features a mix of chords and moving lines, with dynamic markings of *mf*, *f*, and *ff*. The vocal line, labeled 'CANTO', enters in the third system and includes a melodic line with some grace notes. The piece ends with a double bar line and repeat signs in the final system.



ALBUM SUD AMERICANO  
Bailes y Cantos <sup>coleccion de</sup> Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



ALZA, QUE TE HAN VISTO

ZAMACUECA

N. 6.



Propiedad del Autor



# ALZA, QUE TE HAN VISTO

## ZAMACUECA

Op. 6.

C. REBAGLIATI

(♩ = 72)

*Allegretto*

*p*

*CANTO*

*mf*







ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



COMPADRITO GALLINAZO

ZAMACUECA

N. 7.



Propiedad del Autor



# COMPADRITO GALLINAZO ZAMACUECA

Op. 7.

C. REBAGLIATI

(♩ = 72)  
Allegretto.  
*mf*

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegretto' and a metronome indication of 72 quarter notes per minute. The key signature has one flat (B-flat). The piano accompaniment is in 6/8 time. The first two systems are purely instrumental for the piano. The third system introduces the vocal line, marked 'CANTO'. The piano accompaniment continues with the vocal line. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The final system includes first and second endings, indicated by '1ª' and '2ª'.



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REBAGLIATI

Op. 16.



DE CINCO TRES

ZAMACUECA

N. 8.



CENNI & GALLI

Propiedad del Autor



# DE CINCO TRES ZAMACUECA

№. 8.

C. REBAGLIATI

(♩ = 72)

Allegretto.

*p*

*cres.*

**CANTO**

*f*

*dim.*

1<sup>a</sup>

2<sup>a</sup>



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REEAGLIATI  
Op. 16.



SI, PERÒ NO QUIERO YO

ZAMACUECA

N. 9.



Propiedad del Autor



# SI, PERÒ NO QUIERO YO ZAMACUECA

№. 9.

C. REBAGLIATI.

(♩ = 72)  
Allegretto.

The musical score is written for piano and voice. The piano part is in 6/8 time, key of D major, and tempo of Allegretto (♩ = 72). The vocal line is labeled 'CANTO'. The score is divided into several systems, with a repeat sign and first/second endings at the end.



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

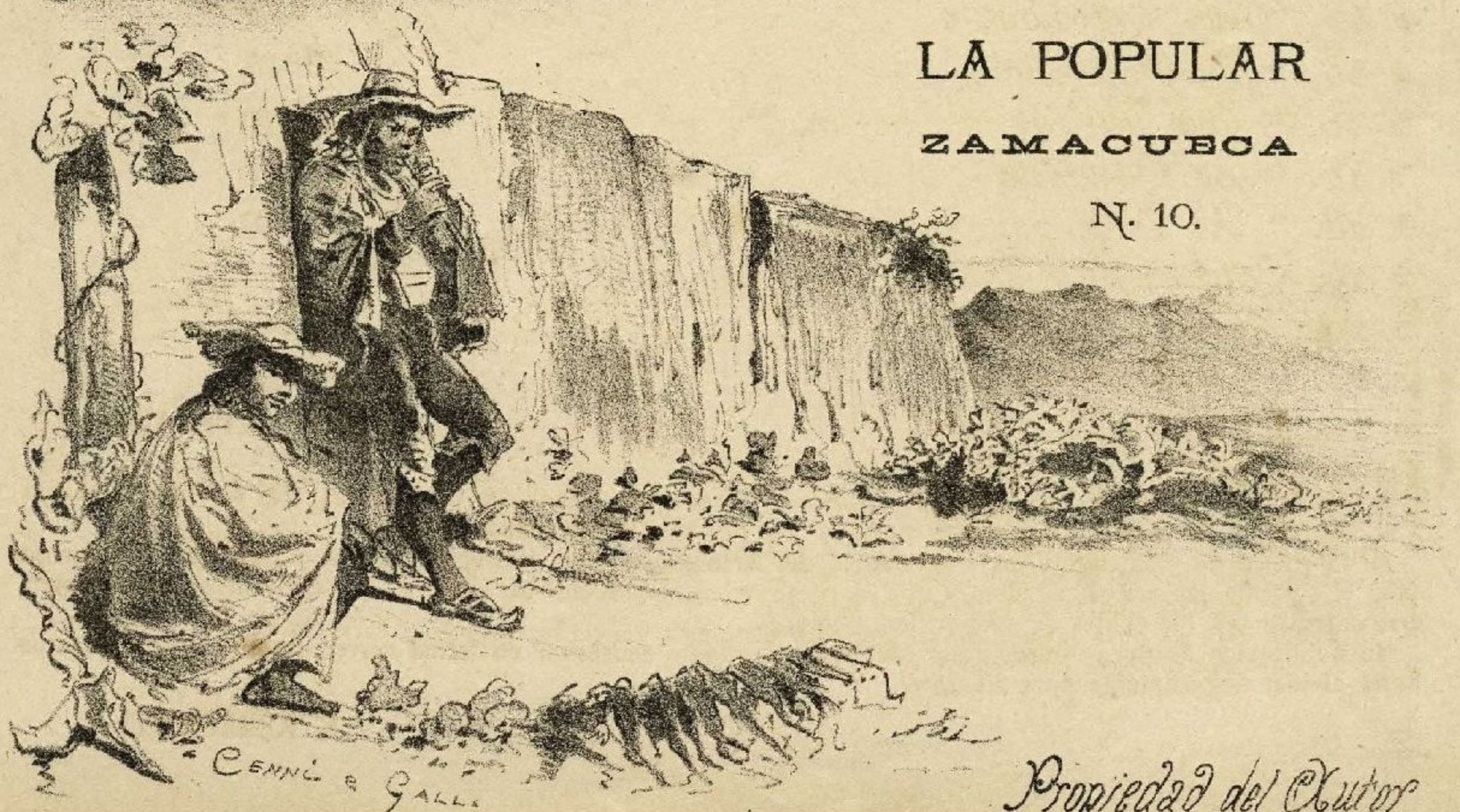
por  
CLAUDIO REBAGLIATI  
Op. 16.



LA POPULAR

ZAMACUECA

N. 10.



Propiedad del Autor



# LA POPULAR

## ZAMACUECA

№. 10.

C. REBAGLIATI

(♩ = 72)

Allegretto

*p*

The first system of musical notation for piano accompaniment, consisting of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The dynamics are marked 'p' (piano). The system contains three measures of music.

The second system of musical notation for piano accompaniment, continuing the grand staff from the first system. It contains three measures of music.

CANTO

The third system of musical notation, featuring a vocal melody line (CANTO) and piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment is in a grand staff. The system contains four measures of music, with a repeat sign at the end.

The fourth system of musical notation for piano accompaniment, continuing the grand staff from the third system. It contains four measures of music, ending with a final cadence.







ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REBAGLIATI  
Op. 16.



ZAMBITA LLORE

ZAMACUECA

N. 11.



CENNI & GALLI

Propiedad del Autor



# ZAMBITA LLORE ZAMACUECA

№. 11.

C. REBAGLIATI

(♩ = 72)  
Allegretto.

*p*

*mf*

*p*

*f*







ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



A LA ZAMBA, A LA ZAMBA

ZAMACUECA

N. 12.



CENNI & GALLI

Propiedad del Autor



# A LA ZAMBA, A LA ZAMBA

## ZAMACUECA

№. 12.

C. REBAGLIATI

(♩ = 72)

Allegretto

*pp*

The musical score is written for piano and consists of four systems of music. The first system begins with a treble and bass staff in 6/8 time, key of B-flat major. The tempo is marked 'Allegretto' and the dynamic is 'pp'. The second system continues the accompaniment. The third system includes a 'cres.' marking and a triplet of eighth notes. The fourth system concludes the piece with a final triplet and a fermata. The score is numbered 12 and is from the collection E. S. 136.



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



LA CONDICION.

ZAMACUECA

N. 13.



Propiedad del Autor.



# LA CONDICION ZAMACUECA

№. 13.

C. REBAGLIATI.

(♩ = 72)  
Alléretto  
moderato

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The time signature is 6/8. The tempo is marked 'Alléretto moderato' with a tempo of 72 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as chords, single notes, rests, and dynamic markings like 'cres.' (crescendo) and 'p' (piano). The first system shows a rhythmic pattern of eighth and sixteenth notes. The second system continues this pattern with some chords. The third system introduces a crescendo marking. The fourth system also features a crescendo marking. The fifth system includes a piano marking. The sixth system concludes the piece with a final chord and a double bar line.



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



LOS IMPOSIBLES

YARAVY

N. 14.



Propiedad del Autor



# LOS IMPOSIBLES

YARAVY

Op. 14.

C. REBAGLIATI

(♩ = 104)

Quasi Allegretto

The musical score is written for piano and consists of six systems of music. Each system is in 3/4 time and the key signature has two flats (B-flat major). The first system is marked *ppp*. The second system includes first and second endings, with the second ending marked *mf*. The third system features dynamics *p* and *pp*. The fourth system is marked *p*. The fifth system is marked *pp*. The sixth system includes dynamics *f* and *p*. The score concludes with a double bar line.



# ALBUM SUD AMERICANO

Correjidos y arreglados para **PIANO**

Bailes y Cantos <sup>colección de</sup> Populares

por  
**CLAUDIO REBAGLIATI**

Op. 16.



**EL PAJARILLO**

**YARAVY**

N. 15.



CENNI & GALLI

*Propiedad del Autor*



# EL PAJARILLO

YARAVY

№. 15.

C. REBAGLIATI

(♩=104)

Andantino  
quasi  
Allegretto.









ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

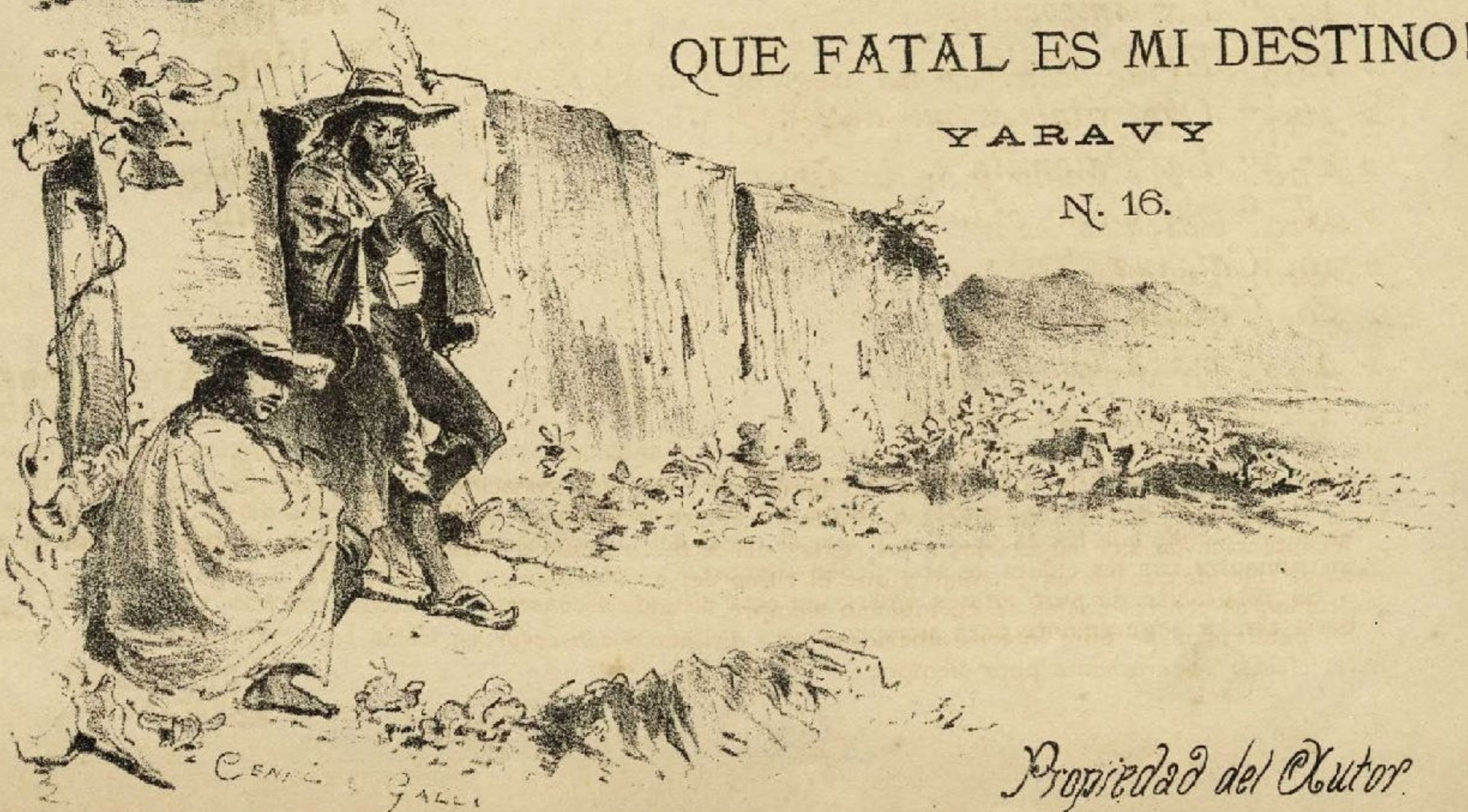
por  
CLAUDIO REAGLIATI  
Op. 16.



QUE FATAL ES MI DESTINO!

YARAVY

N. 16.



Propiedad del Autor.



# QUE FATAL ES MI DESTINO!

YARAVY

Op. 16.

C. REBAGLIATI

(♩ = 104)

Allegretto

*pp*

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegretto' with a note value of 104. The dynamics are marked 'pp' (pianissimo). The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The melody in the treble clef continues with similar rhythmic patterns, and the bass clef accompaniment remains consistent.

The third system of musical notation includes a dynamic change to 'ff' (fortissimo) in the middle of the system, followed by a 'p' (piano) marking. The melody in the treble clef features a more complex, flowing line with some grace notes, while the bass clef accompaniment continues with eighth notes.

The fourth system of musical notation concludes the piece. It features a 'pp' (pianissimo) dynamic marking. The melody in the treble clef ends with a final cadence, and the bass clef accompaniment concludes with a series of eighth notes.







ALBUM SUD AMERICANO  
Bailes y Cantos <sup>COLECCION</sup> de Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI

Op. 16.



LA PALOMITA

YARAVY

N. 17.



Propiedad del Autor.



# LA PALOMITA

## YARAVY

Op. 17.

C. REBAGLIATI

(♩ = 88)

Andantino









ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



AL CIELO PIDO LA MUERTE

YARAVY

N. 18.



Propiedad del Autor



# AL CIELO PIDO LA MUERTE

YARAVY

Op. 18.

C. REBAGLIATI

Allegretto

The musical score is written for piano and voice. It begins with a piano introduction in the first system, marked 'Allegretto'. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The piano part consists of a steady eighth-note bass line and chords in the right hand. The vocal part, labeled 'CANTO', enters in the second system. The vocal line is written in a single staff and continues through the fifth system, which ends with a double bar line. The piano accompaniment continues throughout the entire piece.



ALBUM SUD AMERICANO  
Correjos y arreglados para <sup>coleccion</sup> Bailes y Cantos Populares <sup>de</sup> PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



CATCHUA

BAILE

N. 19.



Propiedad del Autor



# CÁTCHUA

№. 19.

C. REBAGLIATI

(♩ = 96)

Allegro

*pp*

*cres.*

*p*

*f*

*dim.*

*p*

*pp*

*cres.*

*m*



Handwritten musical score for piano, consisting of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system of staves, with each system containing two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The score includes several dynamic markings: *p* (piano), *pp* (pianissimo), *f* (forte), and *dim.* (diminuendo). The notation is dense, with many notes and rests, and includes some slurs and accents. The page number 3 is visible in the top right corner.



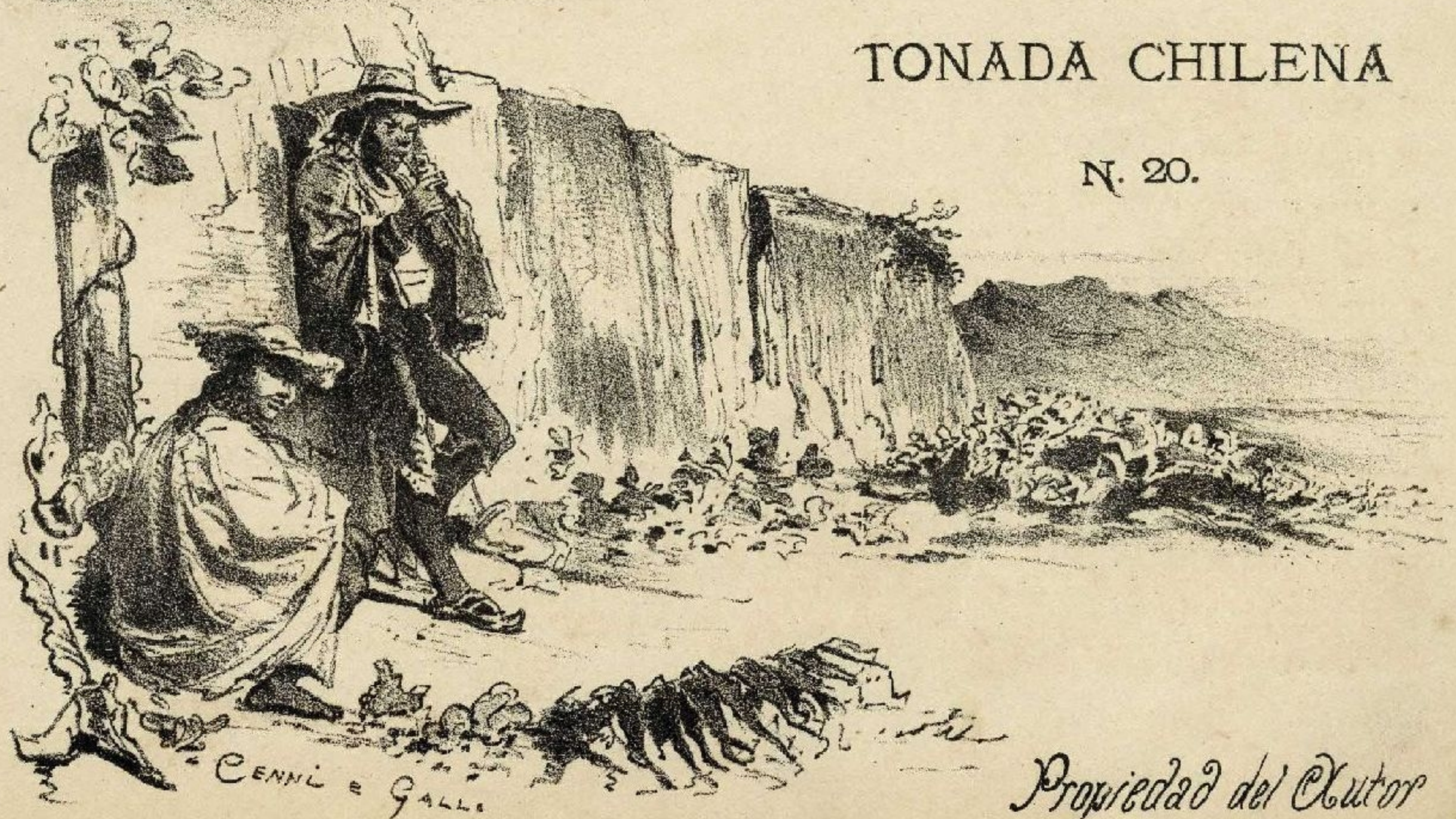
ALBUM SUD AMERICANO  
Bailes y Cantos <sup>coleccion</sup> de Populares  
Correjidos y arreglados para PIANO

por  
CLAUDIO REBAGLIATI  
Op. 16.



TONADA CHILENA

N. 20.



Propiedad del Autor



# TONADA CHILENA

No. 20.

C. REBAGLIATI

(♩ = 60)

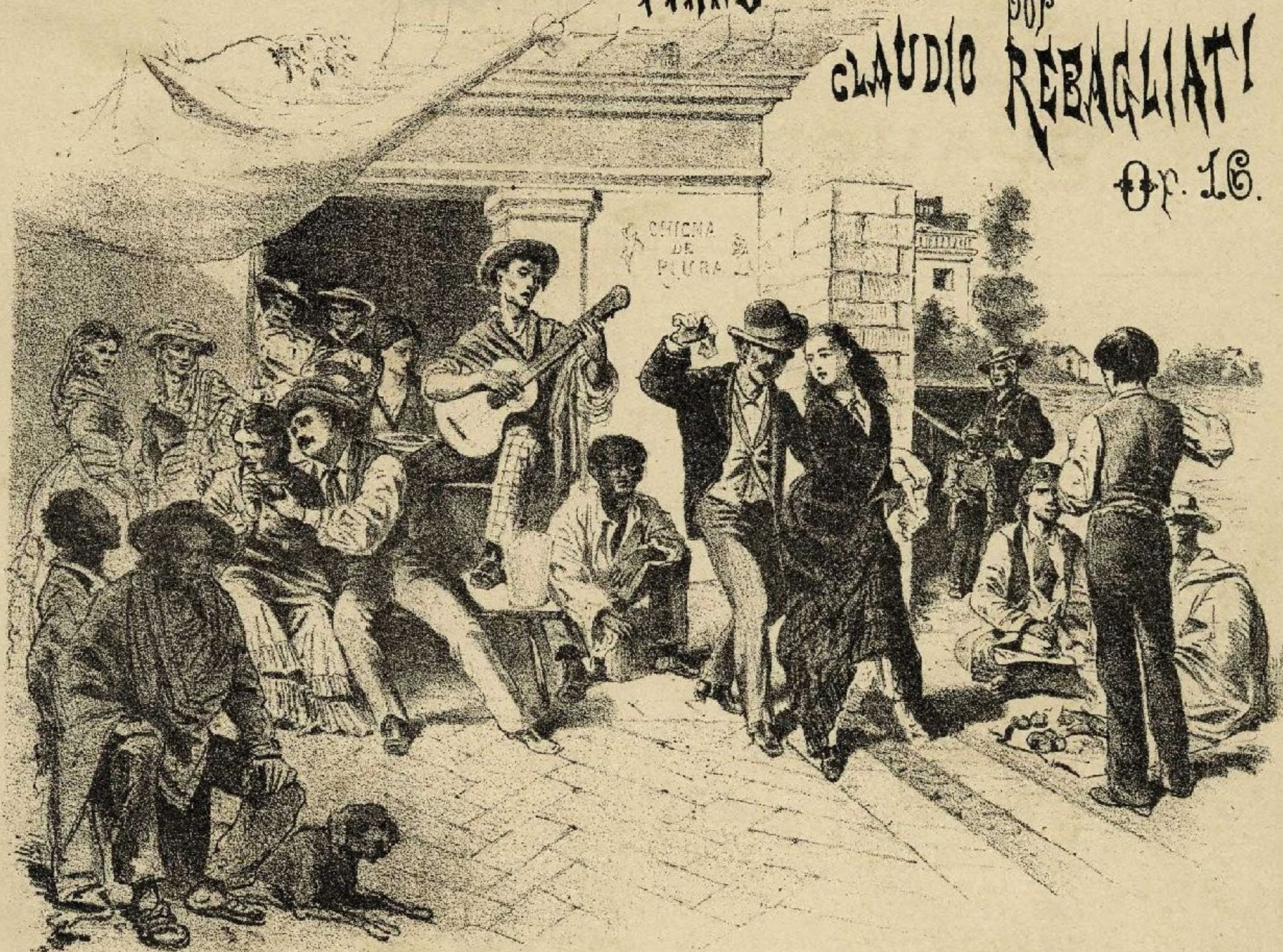
Allegretto  
quasi  
Andante

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat major or D-flat minor). The time signature is 6/8. The tempo is marked 'Allegretto quasi Andante' with a metronome marking of 60. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' and 'rit.'



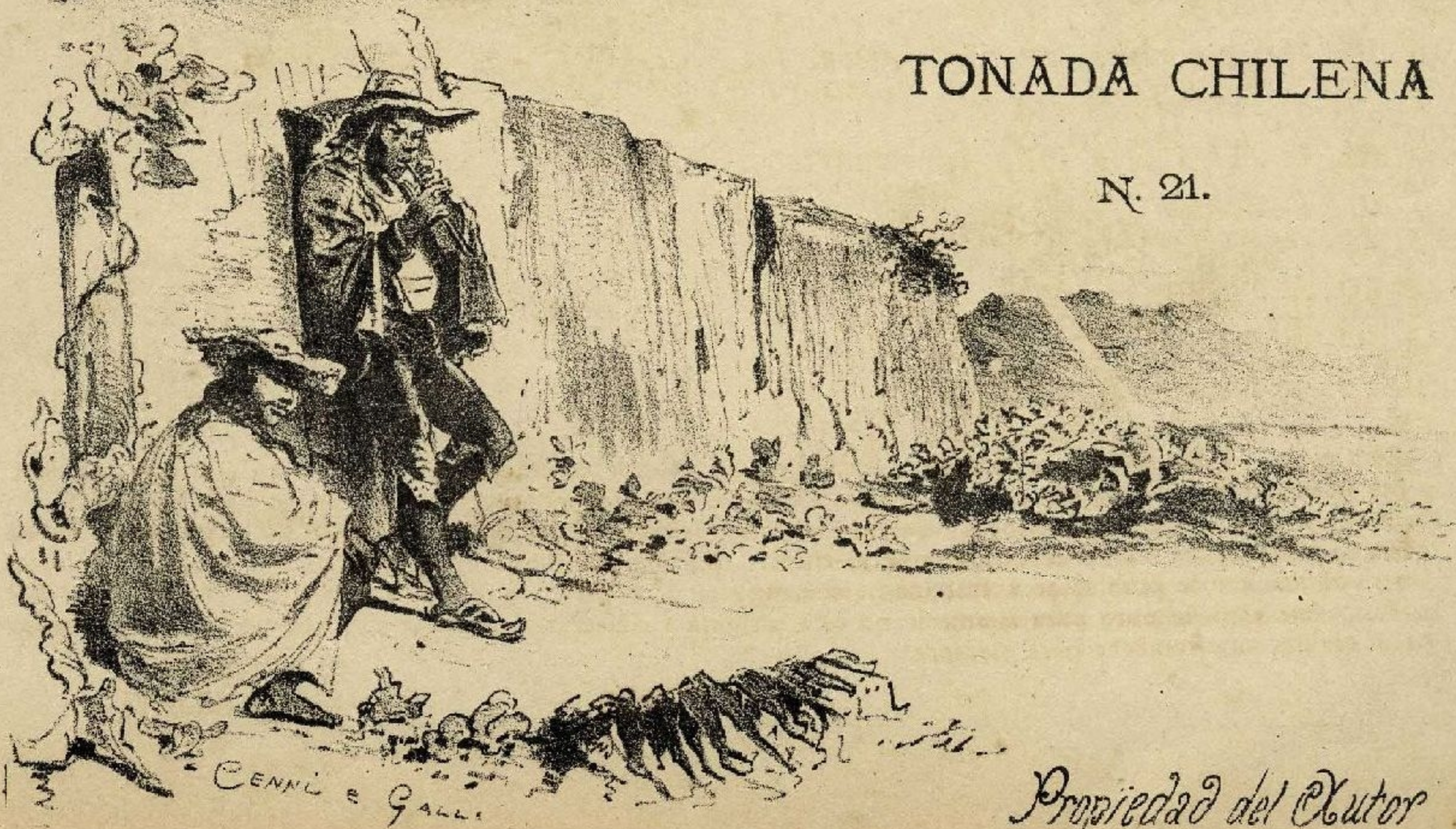
ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjos y arreglados para PIANO

por  
CLAUDIO REAGLIATI  
Op. 16.



TONADA CHILENA

N. 21.



Propiedad del Autor



# TONADA CHILENA

№. 21.

C. REBAGLIATI

(♩ = 66)

Allegretto

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegretto' and a metronome indication of 66 beats per minute. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into four systems. The first three systems are piano accompaniment, featuring a variety of dynamics including *f* (forte), *p* (piano), and *sf* (sforzando). The fourth system includes a vocal line labeled 'CANTO' with first and second endings, followed by a final piano accompaniment section. The score is marked with various articulation marks, including slurs, accents, and fingerings.



This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both in the key of D major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The piece concludes with a section labeled "3a Per Finire".

The first system shows a series of chords and eighth notes in the bass. The second system continues with similar patterns, including a crescendo. The third system features a repeat sign and a change in dynamics to *p* (piano). The fourth system includes a *f* (forte) marking and a crescendo. The fifth system is divided into three parts: 1<sup>a</sup>, 2<sup>a</sup>, and 3<sup>a</sup>. The 3<sup>a</sup> part is labeled "Per Finire" and ends with a final chord.



ALBUM SUD AMERICANO  
Bailes y Cantos Populares  
Correjid<sup>os</sup> y arreglad<sup>os</sup> para PIANO

por  
CLAUDIO REBAGLIATI  
Op. 16.



EL AMOR EN CUARTO

BAILE AREQUIPEÑO

N. 22



Propiedad del Autor



EL AMOR EN CUARTO  
BAILE AREQUIPEÑO

№. 22.

C. REBAGLIATI

Allegretto

The musical score is written for piano and consists of four systems. The first system is marked 'Allegretto' and is in 6/8 time. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, chords, and triplets. The second system continues the piece with similar notation. The third system also continues the piece. The fourth system concludes the piece with a final chord and a double bar line. The score is written in a clear, legible style with standard musical notation.







# ALBUM SUD-AMERICANO

COLECCION DE BAILES Y CANTOS POPULARES

CORREJIDOS Y ARREGLADOS

PARA PIANO

POR

CLAUDIO REBAGLIATI

Op. 16

N. 1.	" <i>Calla, no lo digas</i> „ . . . . .	Zamacueca
» 2.	" <i>Que si, que no, ya viene</i> „ . . . . .	idem
» 3.	" <i>Dices que por ti me muero?</i> „ . . . . .	idem
» 4.	" <i>Otro Cachete</i> „ . . . . .	idem
» 5.	" <i>El Toro Guapo</i> „ . . . . .	idem
» 6.	" <i>Alza, que te han visto</i> „ . . . . .	idem
» 7.	" <i>Compadrito Gallinazo</i> „ . . . . .	idem
» 8.	" <i>De cinco tres</i> „ . . . . .	idem
» 9.	" <i>Si, però no quiere yo</i> „ . . . . .	idem
» 10.	" <i>La popular</i> „ . . . . .	idem
» 11.	" <i>Zambita iloré</i> „ . . . . .	idem
» 12.	" <i>A la zamba, a la zamba</i> „ . . . . .	idem
» 13.	" <i>La Condicion</i> „ . . . . .	idem
» 14.	" <i>Los imposibles</i> „ . . . . .	Jaravy
» 15.	" <i>El Pajarillo</i> „ . . . . .	idem
» 16.	" <i>Que fatal es mi destino!</i> „ . . . . .	idem
» 17.	" <i>La Palomita</i> „ . . . . .	idem
» 18.	" <i>Al Cielo pido la muerte</i> „ . . . . .	idem
» 19.	<i>Catchua</i> . . . . .	Baile
» 20.	<i>Tonada Chilena</i> . . . . .	
» 21.	<i>Tonada Chilena</i> . . . . .	
» 22.	<i>El amor en cuarto</i> . . . . .	Baile Arequipeno.

Esta coleccion consta de aires populares ineditos y anonimos, conocidos en Sud America solo por tradicion y por lo mismo ejecutados de diversos modos y siempre incorrectamente

Mi intencion ha sido sugetarlos a las reglas del Arte cuidando al mismo tiempo de no hacerles perder en nada el colorido que les es peculiar, y que el ritmo del acompañamiento imite el de la guitarra, arpa y cajon, instrumentos con los cuales se acompañan siempre.

Su publicacion de puro interes americano está dirigida a conservar en forma correcta, temas que el tiempo haria olvidar seguramente para siempre.

C. REBAGLIATI.



**"Álbum sudamericano, Colección de bailes y cantos populares corregidos y  
arreglados para piano"**

**Claudio Rebagliati**

**Milano : Stabilimento di Edoardo Sonzogno, 1870**

**Archivo:**

**Luis Pareja R.**

**Digitalización:**

**Marcela Cornejo**

**[Arequipa-Perú]**

**volver**